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*Readers' Club Selection*

**IGY: THE YEAR OF THE NEW MOONS**

by J. TUZO WILSON

*reviewed by PETER MARTIN*

HERE IS a distinguished Canadian scientist attempting the technically difficult task of combining two different kinds of story in one book. It is, I think, proof of the remarkable talents of Dr. J. Tuzo Wilson that he manages to carry off the daring plan of *IGY: The Year of the New Moons* with complete success.

In this one book, Dr. Wilson presents an interpretation for laymen of the aims, activities and discoveries of the International Geophysical Year interwoven in a remarkably effective manner with accounts of his travels to fascinating and unfamiliar lands.

During the IGY, Dr. Wilson was president of the International Union of Geodesy and Geophysics, one of the founding organizations of that world-wide scientific venture. As a moving spirit in the International Geophysical Year, Dr. Wilson travelled over 100,000 miles and visited scientific establishments in all corners of the world. Some of his travels turn up in *IGY: The Year of the New Moons*. He takes us with him to a solar observatory on a Colorado mountain, to the Iron Gates of the Danube in Romania, to the North Magnetic Pole (which is moving northwest with increasing speed, but was recently on Melville Island in the Canadian Arctic), to a glacier looming over Thule, Greenland, to Moscow, Tbilis (Stalin's birthplace) and the hidden interior of the Soviet Union, to China, Formosa and Japan, to a volcano crater in Hawaii, to New Zealand and finally to Antarctica. From Byrd Station, Dr. Wilson telephoned his wife in Toronto (collect).

That telephone call symbolizes, perhaps, one of the features which makes *IGY: The Year of the New Moons* a thought-provoking book as well as an informative and entertaining one. Dr. Wilson, because of his profession, because of his travels and ultimately because of his human qualities, is one of the most convincing internationalists I have encountered. As a geophysicist he sees the world not as a collection of political fragments but as a physical unit. As a scientist with administrative responsibilities, he sees the enormous benefits to be gained by the elimination of the barriers of national selfishness and mistrust. And as a human being he appears to relate immediately to other human beings, whatever

their nationality or politics. The result is that his book has more power to lower barriers than, I would suspect, the whole World Federalist movement.

We should not, however, neglect the scientific aspects of *IGY: The Year of the New Moons*. Dr. Wilson reveals himself to be as clear and exciting a science writer for the lay reader as anybody at work today. He ranges over a wide terrain, touching on many of the major areas of science involved in the International Geophysical Year. He talks about the Sun, about artificial satellites and what they have revealed, about cosmic rays and man-made radiation, about earthquakes, ice caps, ocean bottoms and the weather.

Sometimes his reports on the scientific aspects of the IGY serve to clarify the lay reader some of the things he has already heard about. For example. Dr. Wilson imparts to us the excitement felt by scientists when the first artificial satellites discovered the previously unsuspected Van Allen radiation belts around the Earth; the discovery of these potentially lethal zones of radiation surrounding the planet is leading scientists to revise much of their thinking about the Sun's radiation, about the Earth's magnetic field and about the problems of space travel.

Sometimes his descriptions of problems on the frontiers of science sound like the sort of thing that used to appear in weekend newspapers. Questions raised and only partly answered by the IGY (but fully discussed by Dr. Wilson) include such earthshakers as: Are we heading for a new Ice Age? Is the Earth expanding? Are the continents drifting apart? Are we altering the life-giving balance of gases in the air we breathe?

If you pick this book up to read about Dr. Wilson's travels, you will find yourself becoming engrossed in the excitement of the search for scientific knowledge. If you pick it up to read a brilliantly lucid report on the work of the IGY, you will find yourself caught up in the author's practical humanity. Canadians should, I think, be proud that they have in their midst such a man—and happy that they can read such a book.



*IGY: THE YEAR OF THE NEW MOONS* is published by Longmans Canada Limited. It has 350 pages of text, including tables and reading list, plus Foreword, Introduction and Index. In addition it has 32 pages of photographs. The text is liberally supplied with drawings and diagrams. *IGY: The Year of the New Moons* is published at \$6.50. Readers' Club members price is \$5.00. Please note: stocks of this book will not be available until mid-November; as a result, orders will be filled as soon as possible after the middle of the month.

*A Dual Alternate Selection*

**1. WHY ROCK THE BOAT**

*by WILLIAM WEINTRAUB*

*reviewed by ROBERT WEAVER*

WILLIAM WEINTRAUB'S comic novel *Why Rock the Boat* opens with its innocent, but innocently destructive hero, Harry Barnes, shivering in the Montreal cold as he covers a society funeral for the "Daily Witness". Later Harry goes back to the newspaper office to pad the list of mourners with phony names. For the "Daily Witness" is that kind of newspaper: names, even the names of non-existent Montrealers, make news.

Harry is a hero with two great aims in life: he wants to keep his job, and he wants to lose his virginity. His nemesis is Philip L. Butcher, the tough managing editor. Harry trains himself to be a reporter—and takes out his spite—by writing false and scurrilous news stories about Butcher:

**DRUNK SENTENCED**

"This man was corned, loaded and pissed to the very gills," Judge Elphege Boisvert said in criminal court yesterday as he sentenced Philip L. Butcher, local newspaper executive, to two years' hard labour. Butcher, charged with drunk and disorderly conduct, was arrested Tuesday in the lobby of the Imperial George Hotel, where he had climbed up the big Christmas tree, and with obscene cries, was throwing ornaments down on passing citizens.

It was, thought Harry, a story that any journalism school would applaud. It got Who, What, When, Where—and some colour—into seventy-one words. But it also somehow got into the "Daily Witness", and Butcher set up an inquisition in the city room.

But Harry, as naive and safe from fatal damage as any Horatio Alger hero, escapes his nemesis, and is promoted to the city's hotel beat. There he finds himself in competition with the lovely Julia from a rival newspaper, and discovers romance. His pursuit of Julia continues to the end of the novel, though it is interrupted incessantly by very funny set-pieces. Harry covers a nudist convention, interviews an improbable South American millionaire over champagne, finds himself uneasily entangled with an inept member of the R.C.M.P., and goes on a ski weekend with the rest of the Montreal press in the Laurentians. Along the way he loses his troubling virginity.

*Why Rock the Boat* may remind some readers of the satirical novels Evelyn Waugh wrote in the thirties. (In *Scoop*, after all,

Mr. Waugh was unable to resist the satirical possibilities of the daily newspaper.) Mr. Weintraub is also a kind of provincial Peter De Vries: often equally funny, not as addicted to puns, and still lacking De Vries' intellectual fireworks. *Why Rock the Boat* provides a contrast to the novels of Robertson Davies, for where Mr. Davies belongs to English tradition, this book is North American—big city North American—in its spirit and the origins of its humour.

At first I had some difficulty working up any real sympathy for Harry Barnes. There have been so many of these naive, unlikely young heroes who exert some mysterious fascination over their elders of both sexes. But Mr. Weintraub brings Harry off, and I'd be prepared to read more about him in a sequel to *Why Rock the Boat*.

Mr. Weintraub's novel is about a Montreal newspaper; it had rough reviews from the Montreal newspapers. Is this our most sophisticated city? Brian Moore and Morley Callaghan know about that from last year. Never mind—the "Montreal Daily Witness" is bigger than the city that gave it birth.

## 2. SAY, UNCLE

by ERIC NICOL and PETER WHALEY

reviewed by ARNOLD EDINBOROUGH

MANY AN ENGLISH SCHOOL BOY learned more history from *1066 and All That* than he did from Trevelyan's history of England and all *that*. Maybe the Canadian school boy will benefit as greatly from *Say, Uncle*, a zany collaboration on "a completely uncalled-for History of the U.S." by Eric Nicol and Peter Whalley.

Nicol and Whalley open their attack on American history with the following explanation: "A history of the United States by two Canadians who know nothing about the subject would seem to be, to say the least of it, unnecessary. As you get into the book, however, you will perceive that what you had assumed to be a mild presumptuousness on the part of the authors was actually gross insolence." There's a lot in what they say.

*Say, Uncle* is brash, bright and funny. And the only way to describe it is to quote it.

*About dates:* "American history is more difficult to remember than British history because British history is marked off by monarchs . . . It is a reasonably simple matter to remember that Charles II followed Charles I (sooner or later). But there is no way of knowing whether President Jackson came before or after President Johnson, or if they were actually one and the same man."

*About French colonisation:* "The French also discovered New Orleans. At that time there was no jazz in New Orleans because the French were still Vieux Carres, or Old Squares".

*About the Puritans:* "Pleasure seekers were put in stocks. Back-sliders were put in bonds. In fact so many sinners went into stocks and bonds that it was necessary to found the New York Stock Exchange".

*About the Constitution:* "Once they had won the right to life, liberty and pursuit of happiness, Americans went after what they really wanted: Money".

*About reconstruction:* "In a desperate attempt to recapture some of the color of Abraham Lincoln, President James A. Garfield managed to be assassinated, but he still failed to catch on."

*About American Literature:* "The giants of American Literature are Edgar Allan Poe, Thomas Wolfe and Dr. Spock. The first two are widely respected, though not read, whereas Dr. Spock has largely replaced grandmothers. Since World War Two, American novels can be divided into two classes: those that sell to only a small, select group of readers, and the dirty ones."

The drawings are in Peter Whalley's inimitable style and complement rather than simply illustrate the text. They are even funnier than the text. We can't quote them. You'll just have to buy the book.



WHY ROCK THE BOAT is published by Little, Brown & Co. (Canada) Ltd. It has 218 pages. WHY ROCK THE BOAT is published at \$3.95.

SAY, UNCLE is published by The Ryerson Press. It has 96 pages and includes many illustrations. SAY, UNCLE is published at \$2.50.

Combined price for both books (a \$6.45 value) for Readers' Club members is \$5.15 (The books will be supplied individually upon request at retail price, postage paid.)

## A NOTE ON PRISM

*The editors of Prism, an attractive little magazine from the West Coast, present their case. Prism is a quarterly and a subscription costs \$3.50. Write to Subscription Manager, 3492 West 35th Ave., Vancouver 13, B.C.*

Someone once said that little magazine editors will do anything, including undressing in public, to keep their journals going. *Prism* hasn't reached that stage—yet. But we *are* determined to keep *Prism* alive. Here's why.

A writer who has something controversial to say often finds commercial magazines unwilling to touch his work. This is why we were happy to publish, for instance, Wilfred Watson's "The Lice", and Henry Kreisel's "The Travelling Nude" (judged the best Canadian story of 1959).

A writer who is trying to develop a unique style often has no luck with editors of established journals. With this in mind, *Prism* has published the curious sketches and essays of Elizabeth Luckhurst whose work runs to titles such as "Their Simple Minds Skin to Skin" and "Gal Sousy".

Young and unknown writers usually have a hard time breaking into the bigger markets. *Prism*, knowing this, has published a special issue devoted completely to the work of untried Canadian college students. It has presented the short stories of Melvin Kero, some early work by Margaret Laurence and one issue included a chapter of her novel, *This Side Jordan*, before it was published.

Even when they do excellent work, established writers have publication problems. Among the well-known authors who have appeared in *Prism* are Earle Birney, Dorothy Livesay, Anne Marriott, George Woodcock and Phyllis Webb.

*Prism* publishes no criticism or reviews and seldom indulges in editorial comment. The whole magazine is devoted to all phases of imaginative writing—and this is, we feel, where the emphasis ought to be.

In the near future we have two special numbers planned—one, a French-Canadian issue in both languages; the other, a "far-out" collection of experimental work. In the meantime we want people who aren't subscribing to do so immediately. As William Faulkner once said about one of his novels, "Buy it, and tell your friends to buy it too."

## VIEWS

THIS IS OUR THIRD ISSUE since *The Canadian Reader* first appeared in its radically new guise. Regular readers will remember that the magazine had, until September, twelve pages, glossy paper and a two-colour cover. In the new format the magazine is printed on flat-finished paper, uses one colour throughout and has sixteen pages instead of twelve. The primary reason for the change was a very simple one; we wanted to provide more pages for our readers, and we wanted to do this without a proportionate rise in costs. At the same time, we wanted to present a magazine which was physically easier to read and which conformed more closely in appearance to the discriminating tastes of its readers.

These were difficult problems and we were extremely fortunate in obtaining the services of Carl Dair to solve them for us. Carl, a compact, cheerful man with an impressive moustache, is a typographer by profession and conviction. He calls himself a hypochondriac. Others tend to call him the dean of Canadian typography; for fifteen years Carl has crusaded for better typography in Canada and his efforts have been rewarded by the dramatic improvements of the past years in the appearance and readability of books published in Canada. Carl Dair's reputation extends well beyond Canada's borders; he has studied in Holland, he has been honoured in Sweden and Germany; his writings have appeared in nine countries and he is a member of the Board of Directors of the International Centre for the Typographic Arts. His book *Design With Type* was published in New York in 1952 and will be revised and reissued from the University of Toronto Press next year.

Thus, Carl Dair brought very substantial talents and experience to bear on our problem. His solution, we feel, was as nearly perfect as solutions can be in an imperfect

world. We hope that you will agree—and that you will take pleasure in your magazine.

THE FINE AND FAMILIAR Canadian publishing house, Longmans, Green & Company, has recently announced a major reorganization. The old company disappears and a new one rises Phoenix-like from the ashes. Longmans, Green now becomes Longmans Canada Limited. The new company is jointly owned by Longmans, Green & Co. Ltd. of London and Harcourt, Brace & World, Inc. of New York. The reorganization will mean new resources for the Canadian company. There will be, we are told, no radical changes of policy but a general expansion of existing work in Canada. In addition, the new company will press for a larger share of the Canadian educational market, using books and resources made available by the giant Harcourt, Brace & World firm. Readers' Club members will be familiar with such Longmans books as *Flame of Power*, *One Chinese Moon, Hear Us O Lord From Heaven Thy Dwelling Place*, *Canadians in the Making*, *Justice Through Power* and, most recently, *IGY: The Year of the New Moons*.

A REMARKABLY ATTRACTIVE, REMARKABLY INTERESTING pamphlet has been available in Toronto in limited quantities for the past few months. Entitled *Early Toronto Newspapers 1793-1867*, the thirty-two page publication is "a catalogue of newspapers published in the Town of York and the City of Toronto from the beginning to Confederation". The Baxter Publishing Company (producers of *The Canadian Commentator*) are responsible for this captivating piece of Canadiana in co-operation with the Toronto Public Library which is custodian of copies of most of the newspapers catalogued here. Harry Cambell, Toronto's Chief Librarian,

writes in his Introduction: "'A Canadian newspaper,' wrote Mrs. Susannah Moodie in 1852, 'is a strange melange of politics, religion, abuse, and general information. Most of the newspapers in this catalogue illustrate the truth of her comment.' And indeed they do. Editor Edith G. Firth has listed some eighty-two daily and weekly papers which appeared in Toronto during the seventy-four years covered by the catalogue. The editor provides short comments on each of the papers listed (sometimes very short: "Pick. 1865. This humorous weekly, with a short career, was edited by William Halley.")

Thus described, the catalogue obviously serves as a useful tool for scholars and amateur historians. However, designer Leslie Smart makes the pamphlet a joy to behold as well. The cover, in pale orange and black, is a striking amalgam of a typesetter's case and text from an ancient newspaper. And the pages within are liberally supplied with photo-offset reproductions of pages, parts of pages, devices and advertisements from the old papers. In most of the reproductions, a good eye and a little patience will enable you to read "the strange melange of politics, religion, abuse, and general information" which passed for the news of the day in Old York. Some Torontonians, of course, might feel it's not necessary to go back to the Nineteenth Century to find Susannah Moodie's "strange mixture"; they may believe that they are exposed to it every day.

CHRISTMAS IS COMING and this far from startling piece of information provides us with an opportunity to remind members of one of the services available from the Readers' Club. As we say each month at the top of our *Current Choice* department, the Readers' Club is happy to supply members with any book in print. We will secure for you any book you may want and will bill you for it on your membership account at the regular retail price;

such books are always sent postage-paid and you are never billed for any shipping charges. In the past, this service has been used mostly by members who find it inconvenient or impossible to visit a good bookstore. But, as Christmas approaches, we like to think that many members will want to use this service in order to obtain special books for gifts. When ordering, try to give us as much information as possible—title, author and, whenever you can, publisher.

EVIDENCE IS ANOTHER of the Canadian "little Magazines" you might like to look at. Published in Toronto, *Evidence* is edited by Alan Bevan, Kenneth Wells and Kenneth Craig. It appears quarterly and costs one dollar a copy or four dollars a year. The editors hope that "its contents will reveal evidence of a search for new ideas and their expression by the individuals in our modern society who are actively resisting the insidious influences which depress and deform its levels of Art and Culture". The editors, predictably, are opposed to such evils as profit, mass advertising, television, apathy and propaganda. This is a magazine of angry protest. However, it should not be dismissed lightly as mere movement than literature. Issue three—the current number — includes poems by Leonard Cohen and Irving Layton and an interesting piece on Toronto's Isaacs Gallery by Hugo McPherson. There is also a startling and entertaining photo-essay on Coney Island by Reginald Innell and an excerpt from an interview with Marcel Duchamp. In addition, there are poems, stories and photographs by a variety of younger talents. Some of them will vanish into limbo; some of them will probably become the respectable literary figures of the next decade. If you want to take a look at *Evidence* (all sixty-four pages of it) send a dollar to Evidence Publications, Box 245, Station F, Toronto, Ontario.

## AND REVIEWS

READERS FEELING A VAGUE DISCOMFORT after reading various collections of recent poetry should find *Acis in Oxford and other poems* (University of Toronto Press, \$3.00) a refreshing experience. Robert Finch is not a poet of impassioned, formless out-pourings. Form and content are carefully balanced in his work. He is deeply concerned with justness of line and delicate precision of word and phrase. Indeed, a good proportion of the poems in this collection are in the sonnet form, that most difficult of short poems to handle with skill and feeling.

The three poems which give the collection its title are perhaps the most effective of those in which Professor Finch indulges in philosophical musings. Otherwise he speaks with a curiously stilted, even Victorian tone of what our grandparents called 'the higher things'. *Tomorrow's Past*, for instance, concludes with "... thinking, harking, feeling thus,/Ensure a future feast, not fast,/Light up the eye and tune the voice/While present at tomorrow's past." But this rather pedestrian stuff is only a verse away from the arresting "...gentle warning of your watch/Rides on the tide within your wrist."

When the poet speaks more personally of the swiftness of time, as he does in *The Daily Heart* and *A Certain Age*, he displays a calmly regretful acceptance of the invincibility of the years. *Ambition* rises to the final comment that "With our backs to the bars of the years behind we gauge/What the wind has left to tear of our foliage."

Perhaps as a corollary of his feeling that man's maturing years are grey days, Professor Finch writes frequently and sensitively of autumn and winter. Here his talent for exactly the right phrase shows itself to best advantage. "Crystal arches leaping a crystal floor", oak leaves "like brown ghosts of fish",

trees that "fling their gold into the windy lake". *Frost's Breath, The White Morning, Effect of Snow I* celebrate winter with cool, precise images and a wonderful felicity of phrase.

*Acis in Oxford and other poems* displays a deeply moving appreciation for the world's beauty, and for the beauty of harmonious line and phrase and the word chosen with the care of a craftsman and artist.

OLIVE KOYAMA

THE UNIVERSITY OF TORONTO has just opened a giant new Arts building. The building has been named, most fittingly, after the late Sidney Smith. Coinciding with the official opening of the Sidney Smith building was the publication of a seventy-two page book by E. A. Corbett titled simply *Sidney Earle Smith* (University of Toronto Press, \$2.50). In this small memorial volume, Ned Corbett has traced Dr. Smith's career from his origins among farmers and fishermen in Cape Breton to his sudden and untimely death in 1959 while serving as Secretary of State for External Affairs.

Dr. Corbett, who knew Sidney Smith long and well, tells his story with simplicity and reserve. The traditional postures of eulogy are missing from this little book. Instead the career and character of a great Canadian are presented to us on their own merits. And the tragedy of Sidney Smith's death — just when he was beginning to bring his formidable personality and talents to bear on the most demanding job of his career—stands revealed as a loss to Canada of the first order. Ned Corbett, past director of the Canadian Association for Adult Education, has written several books; none is better done than this one. PETER MARTIN

IN MOST COUNTRIES small children are weaned on tales of great and exciting people from the

past. For centuries the English child has been familiar with the story of King Alfred and the burning cakes. His American counterpart has spent long rainy afternoons, mesmerized by the picture of honest George Washington, holding the ax, staring back at him from his picture history of the United States.

Canadian children cannot make this claim. Canadian book stores are not overstocked with picture books for hero-worshipping children. *The Story of Canada* by S. J. Totten, illustrated by B. Biro (Ernest Benn Limited, \$3.25), is only the second one I know, and it fills a very definite need.

Although this is very positively a picture history book, it is deceptive in its appearance. It looks like a book for quite young children but its text is not designed for children much under ten.

Mr. Totten begins his history with a general description of the land and the native people, works his way steadily through early explorations and first settlements and continues in outline to describe the progress of Canadian growth to the present day. Its greatest value to the Canadian child is that Mr. Totten takes the trouble to highlight along the way the sort of anecdote that sticks in a child's mind and makes him remember personalities when he meets them again in a more advanced history.

S. J. Totten's brief (63 pages) introductory history of Canada is part of a series called "The Stories of the Commonwealth". It is designed primarily for children in other parts of the English-speaking world, unfamiliar with the Canadian scene, but Canadians, parents and children, should be pleased to find it in Canada.

JANET LUNN

COMMISSIONED BY THE OBLATE FATHERS of St. Peter's

Province as an Oblate Centennial Year project, *Cross in the Wilderness* (Mitchell Press, \$4.95) by Kay Cronin, comes complete with a *nihil obstat* and the *imprimatur* of the Archbishop of Vancouver. The pious are thus safeguarded against doctrinal and moral error, and the thoughtful — of all creeds and none — are presented with an absorbing account of the first century of Oblate evangelisation in British Columbia.

Despite her tendency to dramatize with journalese where no dramatization is necessary, Miss Cronin successfully passes on her own enthrallment with her subject. Quotations from letters and reports, and a striking array of photoportraits, help to put flesh and blood upon the Men of Mazzenod, Oblate priests and lay brothers who pioneered the physical and spiritual frontier of British Columbia. Beginning at Esquimalt at the southern tip of Vancouver Island in July 1858, at the Okanagan Mission in May 1859, and fanning out throughout the mainland in subsequent years, these intrepid men exemplify in their endeavours, their sufferings and successes, the true nature of the frontier.

In British Columbia, as elsewhere, the frontier was not so much the opening up of land and resources or the establishing of an economically viable population, as the passage of two or three generations through the battle to introduce or recapture civilization. In a hundred years the Western Province has won its way from the innocent savagery of its redmen and the utter depravity of its earliest whitemen to the high place it now holds in Canadian culture. That the battle was won by innumerable and unreported single engagements, and that those of the early Oblates were outstanding, is the true message of this book.

ALAN G. MACPHERSON

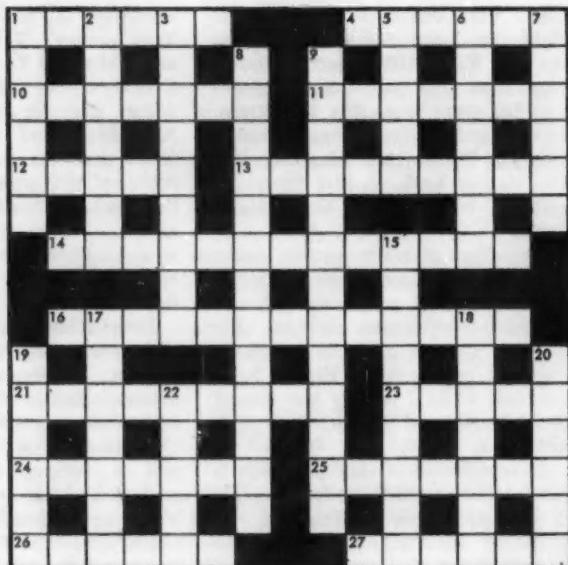
## MOSSWORD

## NUMBER

## THREE

by

SYLVIA MOSS



## ACROSS

- 1,4 Luck of the hot-headed Irishman won Governor General's award (6,6)  
 10 Caesar's sister is a month ahead (7)  
 11 Love poem is almost trans Atlantic (7)  
 12 Titus ..... (could be produced by out-of-order organ) (5)  
 13 Method of analysis might be construed as measure of food for a bird (9)  
 14 Dead Ming China broken by calculating device (6,7)  
 16 Constitutional procedure is used to reorganize a railmen party (9)  
 21 The ammunition gives a fruity report (9)

- 23 Try Montaigne's (5)

- 24 Canadian writer begins to sound well off (7)  
 25 Strange oration is strictly provincial (7)  
 26 Shout first and find hidden prefix (6)  
 27 Part of wild flower is tame, nonetheless, with-in (6)

## DOWN

- 1 Cracked egg ran into the barn (7)  
 2 Goin' Red might describe African (7)  
 3 In lateness I become indispensable (9)  
 5 Could words and music be bound in Morocco, per-adventure? (5)  
 6 Dam us with faint? Mere bombast! (7)  
 7 Nova Scotia longs to follow after 12 months (6)  
 8 Wild crags trap hero; located by mapdrawers (13)  
 9 It is an infringement to hide inverted skill in a formal assembly (13)  
 15 Tropical canvas structure almost completely covers South African (9)  
 17 Culture's opposite, according to Arnold (7)  
 18 Devious tours through the Royal Mail end at a platform (7)  
 19 Left from a garlic, a mushroom! (6)  
 20 Colonel's capital (6)  
 22 To consume about one hundred and fifty is great success (5)



**CONTEST:** The authors of the three earliest-postmarked correct solutions to Mossword Number Three will receive a set of the first year of *Canadian Literature*. Send answers to Mosswords, c/o Readers' Club, Box 507, Station F, Toronto 5, Ontario.

## CURRENT CHOICE

Past Selections of the Readers' Club remain available to Club members at special members' Prices. Members may order any of these books in place of or in addition to this month's Selection or Alternate.

The Club will also supply members with any other book in print at regular retail prices—no charge for postage.

### FICTION

**A HANDFUL OF RICE.** William Allister's powerful novel about the ruthless exploitation by their own officers of Canadians in a Japanese prison camp. Published at \$4.50. Member's price \$3.60.

**THE MAN FROM GLENGARRY** by Ralph Connor, **THIRTY ACRES** by Ringuet, **THE MASTER OF THE MILL** by Frederick Philip Grove, **MORE JOY IN HEAVEN** by Morley Callaghan and **THE SECOND SCROLL** by A. M. Klein. Five distinguished New Canadian Library paperbacks. Total published price is \$5.75. Member's Price \$4.60.

**HEAR US O LORD FROM HEAVEN THY DWELLING PLACE.** A collection of unusual short stories by the late Malcolm Lowry—a major literary sensation of the season. Published at \$5.75. Member's price \$4.50.

**THE VIOLENT SEASON** by Robert Goulet. A wild and shocking story which explores the violence lying beneath the surface of a Quebec village. Published at \$4.50. Member's price \$3.60.

**MIRANDA** by Jan Hilliard. An Englishwoman's quest for status for her family in the Maritimes as seen through the eyes of her adolescent daughter. A warm and tender novel. Published at \$3.95. Member's price \$3.15.

**A CANDLE TO LIGHT THE SUN.** Patricia Blondal's brilliant novel creates Mouse Bluffs, Manitoba, and the tortured people who live there. Published at \$5.00. Member's price \$4.00.

**THE NYLON PIRATES.** Nicholas Mon-sarrat's tale of modern piracy on a luxury cruise ship. Published at \$4.25. Member's price \$3.30.

**THE LUCK OF GINGER COFFEY.** Brian Moore's poignant story of an Irish immigrant's battle against

self-deception in alien Montreal. Published at \$4.00. Member's price \$3.15.

**WHERE THE HIGH WINDS BLOW.** David Walker's large-scale novel about a twentieth-century Canadian tycoon. Published at \$3.95. Member's price \$3.15.

**MAD SHADOWS.** Marie-Claire Blais' macabre novel of corruption and death. Published at \$3.50. Member's price \$2.75.

**TAY JOHN.** Howard O'Hagan's haunting novel of conflict between nature and civilization in the Rockies. Published at \$4.95. Member's price \$3.95.

**CANADIAN SHORT STORIES**, edited by Robert Weaver. Twenty-seven carefully selected Canadian short stories in the Oxford World's Classics series. This book is remarkable value for the reading dollar. Introduction by Robert Weaver. Published at \$1.75. Member's price \$1.40.

**MORLEY CALLAGHAN'S STORIES.** Fifty-seven dramatic and wise stories by Canada's master literary craftsman. Published at \$4.95. Member's price \$3.95.

**THE APPRENTICESHIP OF DUDDY KRAVITZ.** Mordecai Richler's powerful novel about Jewish boy from the Montreal slums who dreamed of owning land. Published at \$3.75. Member's price \$2.95.

**THE SHIP THAT DIED OF SHAME AND OTHER STORIES** by Nicholas Mon-sarrat. The best stories about men, women and ships by a master story-teller. Published at \$3.50. Member's price \$2.75.

### HISTORY

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